



VOL. I.

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NO. 13.

*On the History of Musical Pitch.*

BY ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.  
[CONTINUED.]

**ART. 22. Materials.**—Having learned how to measure pitch with tolerable ease and certainty, I began by collecting all forks with a name and a date to them, and others which, though impossible to fix to a certain place or date, yet represented a known note, and had, undoubtedly, considerable antiquity. The Society of Arts put their foreign forks at my disposal. Mr. Hopkins was most kind in allowing me to measure extremely valuable forks, and in procuring others for me. The Rev. G. T. Driffield allowed me to copy his Handel's fork. Frau Näge, of Dresden, sent over some very curious forks collected by her late husband. Professor Rossetti, of Padua, procured me exact copies of interesting forks from Padua and Verona. Mr. Blaikley, of Boosey's, lent me a set of forks formerly belonging to Professor Faraday. Dr. W. H. Stone lent me others which had been tuned for him. I also procured copies of forks preserved in the Conservatoire at Paris, and had others tuned at known temperatures to remarkable organs in Vienna, Dresden and Hamburg. These forks form the nucleus of my materials. But forks, as already mentioned, are only about a century and a half old, and it was necessary to go much further back than that to meet the second objection raised against my former paper. Hence I measured the pitch of numerous organs, which seemed to be untouched, and when organs failed, I was indebted to the kindness of organ builders for letting me measure the pitch of solitary pipes which they had preserved from organs they had rebuilt. Even these, however, often failed, and then I had recourse to measures of organ pipes recorded in old books, as Schlick, 1511; Praetorius, 1619; Mersenne, 1636; Tomkins, 1668; Bédos, 1766, and others;<sup>8</sup> and from these and other measures Thomas Hill, of Hill & Sons, kindly constructed pipes, which he not only allowed me to measure on his voicing machine but most liberally presented to me. When even these failed, I had to trust to the memory of organ builders and organists as to certain organs being "flat" or "sharp," to which rather vague terms my researches enabled me to give a somewhat definite shape. This

forms my own personal collection of materials. For the rest I had to trust to others, but I always endeavored, at least, to trace their statements to the original source, and see how they obtained the pitch they give. In the first rank of these stands Scheibler himself, with about a dozen pitches, and the late Herr Näge, of Dresden, who used Scheibler's forks, and whose measures, where I could repeat them, were found very correct. Next comes Delezenne, whose method has been already explained and whose work was excellent. Lissajous' results, believed to have been obtained with the siren and constant-pressure bellows, stand, perhaps, next, but many of these are given only on the authority of De la Fage and others, and some are, perhaps, concealed in the report of the French Commission. The older determinations of Dr. Robert Smith (of Trinity College, Cambridge), Fischer (of Berlin), Euler, Marpurg and Sauveur, were also examined.

From all these sources I have formed the large collection of pitches given in Table I., with every necessary particular respecting each, arranged by order of the pitch of A, and afterwards in Table II., by countries and places.

These two tables, in fact, form my "history of musical pitch," but they require a little previous explanation to show their import and relations. Whenever, in future, I cite a pitch as A 505.8, reference should be made to that number in Table I., where all particulars respecting it will be found. This will save many repetitions. Table II. forms an index to Table I., as the pitch of A can be found by referring to the country or place where it was used, and then, by consulting Table I., all the other information I can furnish will be found.

The following condensation of these two tables, in which the arrangement is by equal semitones, and tenths of equal semitones, from a lowest ideal pitch to the highest found, and also by the nearest whole number of the vibrations made by the single note A in one second, for a few of the principal and most characteristic pitches, with the designation of the classes into which I distribute them, will probably make it more easy to follow the remarks I have to make, while the filling up of details by Tables I. and II. themselves

will give that feeling of confidence which can only arise from a most extensive induction.

OUTLINE HISTORY OF MUSICAL PITCH.

S	A	Church Pitch
0.0 370	Ideal lowest, or zero-point.	lowest.
1.2 374	Hospice Comtesse, 1700.	
0.3 377	Schlick low, 1511; Bédos, 1766.	
1.0 392	Euler's Clavichord, 1739.	Church Pitch
1.1 395	R. Smith, 1759; Roman pitch pipes, 1720.	low.
1.2 396	De Caus, 1615; Versailles Chapelle, 1789	
1.4 403	Mersenne Spinet, 1648.	Chamber
1.6 407	Sauveur, 1713.	Pitch low.
1.7 408	Matttheson, Hamburg, 1762.	
1.7 409	Pascal Taskin, court tuner, 1783.	
2.0 415	Dresden chained fork, 1722.	European
2.2 420	Freiberg, 1714; Seville, 1785.	Mean Pitch
2.3 422	Mozart, 1780.	for two
2.3 423	Handel, 1751.	centuries.
2.4 424	Praetorius' suitable pitch, 1619; original Philharmonic, 1813.	
2.5 428	R. Harris, 1696; Opéra Comique, 1823.	
2.7 433	Sir George Smart's fork, 1820-26.	Compromise
2.8 435	French Diapason Normal, 1859.	Pitch.
3.0 440	Scheibler's Stuttgart Standard, 1834.	Modern
3.1 442	*Bernhardt Schmidt, low, 1690.	Orchestral
3.2 445	Madrid, 1858; San Carlo, Naples, 1857.	Pitch,
3.2 446	Broadwood's Medium, 1849; French	and
	Opera, 1856; Griesbach's A, 1860.	*Ancient
3.4 449	—C 534; Griesbach's C 528, 1860.	Medium
3.5 451	Lille Opera, 1848; British and Belgian	Church
	Army, 1879.	Pitch.
3.5 453	Mean Philharmonic, 1846-54.	
3.6 455	Highest Philharmonic, 1874; Broadwood, Erard, and (English) Steinway, 1879.	
3.6 456	Vienna, high, 1859.	
3.7 457	(American) Steinway, 1879.	
3.8 458	Great Franciscan Organ, Vienna, 1640.	Church Pitch
		high.
4.0 466		
4.3 474	Tomkins, 1668; B. Schmidt, high, 1683.	
4.5 481	St. Catherine's, Hamburg, 1543.	
4.8 489	St. James', Hamburg, 1688.	
5.0 494	St. James', Hamburg, 1879.	Church Pitch
5.1 496	Rendsburg, 1668.	highest.
5.3 504	Schlick, high, 1511; Mersenne, ton de chapelle, 1636.	
5.4 506	Halberstadt Cathedral, 1361.	
6.0 523		
7.0 554		Chamber
7.3 563	Mersenne, ton de chambre, 1636.	Pitch
7.4 567	Praetorius, North German, very old.	highest.

[To be Continued.]

<sup>8</sup> *Titles of Old Books used as Authorities.*—Schlick. "Spiegel der Orgelmacher und Organisten, allen Stiften und Kirchen so Orgel halten oder machen lassen hochmütlich, durch den hochberühmten und künstlichen Meyster Arnold Schlick den Pfalzgräfischen Organisten artlich verfasst." (Mirror of Organ builders and Organists, very useful to all foundations and churches which possess or order organs, excellently composed by Master Arnold Schlick, Organist to the County Palatine.) Reprinted from the only known copy (belonging to Herr Wilh. Bethge, junior, and printed, apparently, by Peter Schöffer, in Mainz) in the "Monatshefte für Musikgeschichte herausgegeben von der Gesellschaft für Musikforschung." (Monthly Journal for Musical History, edited by the Association for Musical Investigation. First year, 1869. Rob. Eitner, Berlin, pp. 78-114, with a fac-simile of the title, containing an engraving of an organist playing on the organ, with the bellows-blower behind it; in front, a performer on a rude clarinet, and two men and three boys singing from musical notes. There is no date to the book, but the Imperial Privilege to print is dated 3d April, 1511. The second chapter "speaks of the dimensions of pipes, a good church measure, convenient to sing to and for the organist to play," and the eighth chapter tells "how and at what time the organ should be tuned." This very interesting book, which was of great use in showing the relation between very high and very low church pitch and the method of tuning before the invention of the mean-tone temperament, was lent to me by A. J. Hopkins.

Praetorius.—"Syntagmatis Musici, Michaelis Praetorii C. Tomus Secundus de Organographia." (Second volume of

the Musical Work of Michael Praetorius C., concerning organ description.) "Wherein" (translating the title) "the Nomenclature, Intonation, and Properties of all Musical Instruments, old and new, not only foreign, barbarian, rude, and unknown, but also domestic, artistic, lovely, and known instruments, together with an exact Figure and proper Counterfeits of the same; and also an exact description of Old and New Organs, Manual and Pedal Keyboards, Bellows, Specification and Stops, and also how to tune perfectly and easily the Regale and Clavicymbalum, and what has to be attended to in delivering over an organ, together with an appended copious index; not only very useful and necessary to Organists, Instrumentalists, Organ builders and Instrument makers, and all who are devoted to music, but also very entertaining and elegant reading for Philosophers, Philologists, and Historians. To which is added a complete Index. Printed at Wolfenbüttel, at the house of Elias Holwein, printer and type-founder to the Prince of Brunswick. Published by the author, Anno Christi, M.D.C.XIX." Three small quarto volumes of this very rare and curious book exist, of which the above is the title of the second. Extracts from this book were first sent me by Herr Schmahl, organist of St. James' Church (St. Jacobikirche), Hamburg, to whom I am much indebted for kind assistance. A complete copy (with the exception of one leaf of engravings), the only one, so far as I am aware, in the United Kingdom, exists in the Reid Music Library, attached to the Chair of Music in Edinburgh, and for six months' loan of this work, which has proved to be most essential to my investigation, I am indebted to the great kindness of the Professor of Music at Edinburgh, Sir Herbert Oakley.

Mersenne.—"Harmonie Universelle, par Marin Mersenne, de l'Ordre des Minimes." Paris, 1636. Folio. In the British Museum.

Mersenne.—"Harmonicorum Libri XII., in quibus agitur de sonorum natura causis et effectibus: de Consonantibus, Dissonantibus, Rationibus, Generibus, Modis, Cantibus, Compositione, orbisque totius Harmonicorum Instrumentorum, auctore F. M. Mersenne Minimo." 1648. In the British Museum and Library of the Royal Society. This is a Latin abridgment of the French book, from which it varies in part.

Tomkins.—For the account of this book see under A 474:1 in Table I.

Bédos.—"L'Art du Facteur d'Orgues, par Dom Francois Bédos de Celles, Bénédictin de la Congrégation de Saint Maur, dans l'Abbaye de Saint Denys, en France, de l'Académie." 1766. The finest and most complete work existing on the construction of the organ, of which J. G. Töpfer's work is principally an abridgment with borrowed plates. In the reading-room of the British Museum.

For temperament, also, I have had to consult—

Zarlino.—"Le Istitutioni Harmoniche, del Reverendo M. Giuseppe Zarlino di Chioggia." Venice, 1562. In the British Museum and Library of the Royal Society.

Salinas.—"Francisci Salinae Burgensis, abbatis Sancti Pancratii de Roccia Scagagna, in regno Napolitano et in Academia Salmanticensi Musicae Professoris, de Musica, libri septem." Salamanca, 1577. In the British Museum.

The titles of many other works which I have consulted are given sufficiently where they are cited.

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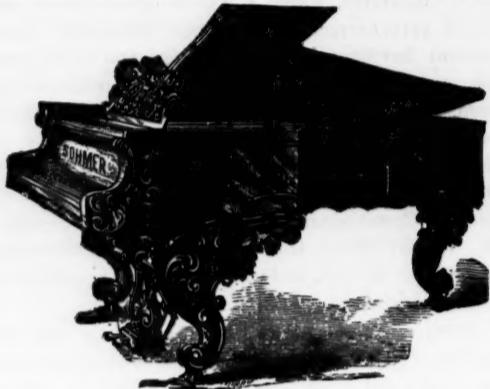
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ONE might almost estimate the character of a nation by the various cries heard in the streets. Every capital has street cries peculiar to itself, and waking up in the morning in the streets of a foreign city, one soon becomes conscious of a variety of street cries contrasting strongly with those we have been accustomed to at home. A volume has lately been published called "Les Voix de Paris," in which the writer, M. Karstner, traces the various sounds heard in the streets, and connects them with the events of history. Paris has always lent herself readily to this sort of thing, and it is by no means difficult to ascertain what political agitation is going forward if we attend to the street cries. Our modern guardians of the public peace make but little demonstration in a musical way when they wish to keep order. The simple "Move on" of the blue-coated, bright-buttoned, helmeted policeman has very little music in it, but the old watchman who paraded the streets took care to let people know of their approach in long-drawn musical tones. "Past two o'clock and a cloudy night," echoed down the dimly-lighted street while the thief and the burglar took warning by the sound. We have heard a foreign vocalist go into raptures over a dustman who used to be heard shouting "Dust ahoy" in one of the squares. This man produced the grandest volume of tone imaginable, and our friend explained that this effect was owing to the constant repetition of the same notes. By way of testing this, we got hold of the man and attempted to make him utter his "Dust ahoy" upon some other notes, but we found our Italian friend was in the right. The dustman, by shouting upon these tones for years, had so cultivated his voice upon the two or three notes used that the tone was splendid, while when he used others they were hoarse and indistinct. The new milk companies have almost discarded the use of any cry, but in our youthful days "Milk below" was a peculiarly London cry not wanting in melody; but the same cry, as uttered in New York, is far more piercing. The stranger in that city is frequently almost startled at the vehemence and sonority of some of the street cries.

In our younger days there used to be a singular old man who went about the London streets with a basketful of toy lambs to sell. He used to chant in a monotonous, but by no means unmusical tone, the ditty—

If I'd as much money as I could tell,  
I never would cry young lambs to sell.

Whether the old gentleman made a small fortune at his trade, or whether he disappeared through old age, we never knew; but after buying his fluffy little lambs for several years we saw him no more. Possibly, like poor Caleb, in "The Cricket on the Hearth," he found the price too low to enable him to go near enough to Nature, and modern artistic tastes demanded a closer approach to the lamb of natural history. A very common street cry at one time in Paris was that of the disabled warrior, who demanded in a long-drawn chant the contributions of the benevolent for the honor of the country. Once, stopping in the Rue de la Michodiere, we were aroused on a fine summer morning with a shout that awoke every echo in the street and made us start out of bed in a state of alarm, impressed with the idea that Paris was in a state of revolt and that a barricade was about to be erected under our window. Dressing in haste, and consulting the concierge (for the stentorian chant still continued about "arms," "honor," "death," "glory," and "native land"), we were much relieved to find that it was only one of the familiar street cries of Paris. On a particular day for at least ten years, said the concierge, this ancient warrior had uttered that formidable cry, resembling rather the blast of several trumpets than anything one might expect to hear from the human voice.

One can hardly speak of the street cries of Venice—for the Queen of the Adriatic has more canals than streets—but the cry of the boatman, as he guides the gondola through the narrow and silent canals, has something poetical about it, although, as Byron tells us, "in Venice Tasso's echoes are no more," the gondolier of modern times contenting himself with verses of less exalted bards, and sometimes, if truth must be told, indulging in language placing him on a level with the

London cabman. But for street cries of the stentorian kind the drivers of St. Petersburgh perhaps outdo any others. Our London hansom cabman merely gives a whistle or a growl to warn the pedestrian, but his Russian prototype has a whole gamut of sounds, which he hurls at the head of any wayfarer who dares to get in the way of his vehicle. The car driver of Dublin has a cry peculiarly his own, and a very cheerful sound it is. Paddy may not have had a fare for a whole day, his hat lets in the wind, and his pockets let out his cash, if he has any, while his thirstiness is chronic, but the very sight of a stranger causes him to chirp merrily, and, between the use of his favorite cry to urge his broken-winded steed and the compliments he has to exchange with the fair sex, Pat is rarely silent a moment. There are many street cries heard in remote places which one never dreams of in London. Here we send to the nearest fishmonger for our salmon or trout, but down in remote towns in the west the crier goes round to tell the inhabitants when the fishing smacks come in, and if anybody wants a pair of soles or a few herrings, a crab, or a lobster, or fine mackerel, they have to be quick about it or the lot is purchased by some agent to send up to London. The auctioneer still makes constant use of the crier in out-of-the-way country places. Sometimes the street criers actually press music into their service, as we all remember when we see the Bavarian broom girls with their quaint little ditty, "Buy a broom." Whether the wandering Hebrew trader of our younger days pursues his task in silence, or whether he no longer gathers up our worn-out coats or stalks through the byways with half a dozen old hats upon his head, certain it is that the mysterious, sepulchral cry "Old clo'" is less heard in the streets than it used to be. Possibly our "Old clo'" friend, keeping pace with the times, considers it *infra dig.* to advertise his calling in such a manner, but, with a board to the effect that he is a "Merchant Clothier" over his shop front, stands behind his counter and carries on his business indoors. One of the most cheerful and genial of all street cries is "All a growin' and a blowin', penny a root for your gardens." The very promise of fresh flowers and bright skies seems to make the sound musical, and to many a weary dweller in the streets of a great city the cry brings with it hope and comfort. Once more the toiler in the stifling court and smoky alley may hope to get a sight of the green fields, the flowers, and the open sky, and out they rush to the barrow to get a penny root for their windows.

In public civil life crying out in the streets is an old institution. For many years in France it was the *jure-crieur* who announced all the decrees. He was accompanied by men who sounded trumpets and drums after his shouting. As civilization advances, we not only shout less, but even speak less loudly. In Southern Europe the cries of the street venders even to-day are curious. In Naples there are a number of strange cries, some almost tuneful. Here in this country, where there is so little poetry in public manners, the cries are but few. The milkman, the newsboy, the boot-blacker, the fruit man, and the baked potato man are among the chief of our street cries. But here it must be understood that we refer to the cries heard in the principal thoroughfares. In passing down Regent street or Oxford street on a fine day it is likely enough that we should not hear a single street cry; but let the stranger visit the Hamstead road on a Saturday night or take a walk down the Mile-end road. There are a thousand different tones being uttered at the same time; for every vender, from the retailer of a bootlace to the purveyor of herbal medicines, has his own special cry, and the babel of sound thus produced is wilder even than Wagner's *Ride of the Valkyres*.

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other facilities in use are of the finest character, and about fifty hands are employed. On the first floor is the show-room, in which a number of instruments of different styles can at all times be found. Adjoining are the private offices of the firm, and the upper floors are devoted to manufacturing purposes. In the rear of the works is the yard, where seasoned lumber is kept in stock. In 1873 they turned out about 170 pianos, and in 1879 their business was fully 60 per cent. greater, while the outlook for the present year is still more encouraging. The styles made include grand, square and upright, in some ten or twelve different designs. Besides making a specialty of uprights, they are manufacturing the "Young America," a square piano, which meets most thoroughly all objections to the square on account of size. It is the usual height, but only 4 feet 10 inches long by 2 feet 6 inches wide, taking up no more room than an ordinary upright. It is also very light and can be moved about by a lady as easily as any piece of parlor furniture. Yet, considering its size, the instrument is unusually powerful, and its volume of tone will compare favorably with that of a large square.

*Facts and Suggestions for Piano Players.*

THE relation of the keys to the player's own mood is very remarkable; pay attention to this fact and you will soon perceive that in certain moods you play best in their corresponding keys. The sympathy of music with human tempers needs no explanation; every woman who plays knows how often a good, quiet hour with her piano takes the place of a good cry in her own room. One of Schubert's friends used to say, "I am often cross before sitting down to the piano, but a good scramble through a symphony cures me."

If an old man sang cheerily in the key of E major and a girl in the key of C major, even a tyro in music would feel that the key of C was better adapted to the old man and that of E to the young girl; and if a lover began to sing in the key of E flat we should certainly expect his ditty to end in a calamity. The works of the greatest masters are examples of this regard to the mood of keys. Beethoven could not have written his Pastoral Symphony in the same key as that of the Heroic.

Nearly all Italian music lacks this fine shade of sympathetic adaptability. Warriors die singing runs, and heroines use their last breath to execute chromatic scales and expire in trills and grace notes. Gluck, Grétry, Mozart and the finest modern masters never destroy character to enhance brilliancy. Now human moods are variable, but musical moods are constant; consequently the pianist can always find a sympathetic key. For the key of

C major is noble and frank.

C minor, pathetic.

D major, brilliant.

D minor, melancholy.

E flat, grand and pathetic; it is a semitone higher than D major, but does not in the least resemble it.

E major is sparkling.

E minor, sad.

F major, mixed.

F minor, saddest of all keys.

F sharp major, hard and sharp, because loaded with accidentals; the minor of this key is also hard.

G major, warlike, but not as grand as C major.

G minor, next to F minor in pathos.

A major is a very brilliant key.

A minor the simplest and least brilliant of all.

B flat is grand and pathetic.

B major brilliant and gay, and

B minor peculiarly adapted for the artless and sincere melodies and moods; but if a test is wanted as to the effect of keys in music, just

*IN SINGING*

to the piano, avoid those accompaniments that try to make a sensation by rapid fingering. It is better far to occupy the right hand with the full-tones of the middle octaves, for the great point in an accompaniment is to make the key felt.—*Mrs. A. E. Barr in Christian Union.*

# THE MARVELOUS ORGUINETTE

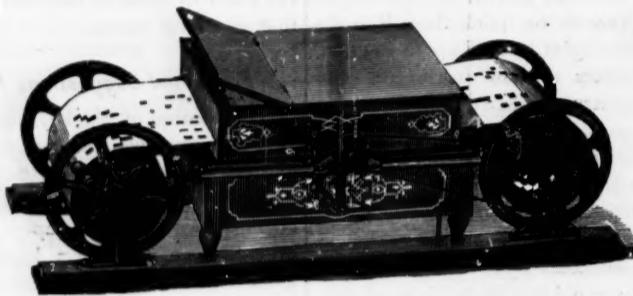
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## HOME NOTES.

....Isaac Sallis will give open air concerts at Halifax during the summer.

....The Cincinnati Musical Association has a guaranteed fund of \$30,000 for its May festival.

....Jerome Hopkins gave his fifteenth "Springtide" on Monday afternoon, at Steinway Hall.

....Max Maretzke is reported to be writing the music of a burlesque on "Enoch Arden," which will be brought out before long.

....On the merchants of New Orleans have guaranteed Max Strakosch a subscription of \$50,000 for an Italian opera season next winter.

....W. H. Sherwood will give a series of five recitals at Evanston, Ill., in the Normal course to be held in that town from July 14 to August 18, next.

....Signor Campanini on Monday handed in to the president of the Italian school in Leonard street the sum of \$2,000, the proceeds of the concert in Steinway Hall.

....Manager Grau's French Opera Company begins a season at the Globe Theatre, Boston, May 10, when the recent additions to its répertoire will be heard in that city for the first time.

....The testimonial concert which was given to Felix Simon at Chickering Hall on Tuesday evening was a worthy acknowledgment of that gentleman's services as a professor of music during nearly a quarter of a century.

....A professional company will present two operettas, "The Spectre of Tappington" and the "Statue Bride" (libretto by Mary Kyle Dallas), music by George Sivriai (B. G. Jarvis), at the Union League Theatre on Tuesday, May 4.

....The number of performers composing the orchestra of Rudolph Aronson at the new building of the Metropolitan Concert Company, Broadway and Forty-first street, will be about sixty. They will be selected from the best in Europe.

....Joseffy announces a series of four farewell concerts in New York, to be given at Chickering Hall. The first will be a matinee recital this afternoon; the second, matinee on the 12th of May; the third and fourth, evening concerts May 14 and 26.

....The concert advertised to take place at the Academy of Music on last Sunday evening did not come off. When the people arrived they found a notice on the doors that the concert had been postponed, on account of the illness of some of the artists.

....Mme. Chatterton-Bohrer, the eminent harpist, assisted by a number of artists, gave a matinee concert at Chickering Hall on Tuesday afternoon, at three o'clock. Among the features were a trio for the harp, violin and violoncello, and her well known "Bardic Illustrations."

....The Marquis of Lorne has written a Canadian national hymn, the music to which has been put by Dr. Arthur Sullivan. This national hymn was executed for the first time at a concert recently given by the "Mendelssohn Chorus" in Montreal. It is said to contain all the elements of popularity.

....An entertainment was given in Union Hall, Boston, April 29, by Fanny Kellogg, Alfred Wilkie and an orchestra of twenty-four, under the direction of W. J. D. Leavitt. The New England Organ Company placed their new style organ at this concert for exhibition, and several selections were played on it.

....P. S. Gilmore arrived in London late last week, after a week's visit to Paris, gathering gems for Manhattan Beach. He was the guest of Dan Godfrey on last Saturday at Windsor, and witnessed the Windsor marriage, which he describes as a simple family affair. He sails for New York on May 6, and a host of English musicians are anxious to accompany him.

....Mr. Lablache, a professor of the Conservatoire of Paris and a son of the great Lablache, arrived in this city on the City of Chester, of the Inman line, on the 17th inst. It is his intention to remain in this country and, in conjunction with his wife, Mme. Lablache, the famous contralto, to give lessons in singing. Mlle. Lablache, their daughter, made her first appearance in public at the Strakosch benefit concert on Friday evening last.

....Max Strakosch's benefit took place last Friday evening. Among the artists who assisted were Ole Bull, Campanini, Miss Maria Litta, Charles Adams, Signor Tagliapietra, Mme. Cora de Wilhorst, Mr. Gottschalk, Mr. Conly and Mlle. Teresa Carreno. The orchestra was under the direction of Max Maretzke, Behrens and Denovellis. The programme comprised selections from "Lohengrin," "Trovatore," and "William Tell."

....Supp's comic opera, "Boccaccio," was represented at the Thalia Theatre on Friday, April 23, and scored a success, notwithstanding that the music was full of reminiscences from the writer's earlier work, and some from compositions by other composers. The melodies will become public property in a very short time because of their very tunefulness and catching rhythm. As "Fatinitza" has been whistled on the streets, so will the favorite phrases of this later opera be. The text in many places is very vulgar—too vulgar, in fact,

for average audiences. The acting and stage setting were both praiseworthy.

....The Liederkranz gave an enjoyable concert last Sunday evening, April 25. The audience applauded the performers very heartily.

....The Belleville (Ontario) Opera House was burned down on the morning of April 27. The loss is \$15,000; insurance, \$6,000. A minstrel company gave a performance in the building two hours before the fire broke out.

....The coming prima donna is said to be Miss Emily R. Spader, the soprano at Dr. Chapin's Church. This gifted lady has been engaged by Col. Mapleson, and it is expected will make her public appearance in opera during the season of 1881-82.

....F. Berger's annual concert took place last Monday evening at Standard Hall. He had the assistance of the following named artists: J. H. Wilson, piano; W. C. Baird, baritone; H. Brandt, violin; M. Schwartz, violin; Theodore Thomas, viola; G. Matzka, viola, and W. G. Deitrich, accompanist.

....Gustave Satter has been warmly praised for his piano-playing by the Canadian press. Some papers go so far as to class him with the greatest artists living, but all such extravagant praise does Mr. Satter more harm than good. He can afford to stand on his own merit and individuality, and need not court any comparisons with other players, whether foreign or native.

....Maurice Grau's French Opera Company will return to New York on Monday, May 3, and appear at the Academy of Music for one week, during which the following operas will be presented: Monday, "Mignon;" Tuesday, "Le Pré aux Clercs;" Wednesday, "Girofle-Girofia;" Thursday, "Le Postillon de Longjumeau." On Friday Paola-Marié will take a benefit, when "La Princess de Trebizonde" will be revived for the first time in seven years. Saturday matinee, "Postillon de Longjumeau;" Saturday night, "Princess de Trebizonde."

....The last Philharmonic concert was given at the Academy of Music, Saturday evening, the 24th inst. The programme rendered was Bach's Chromatic Fantasy and Fugue, the third act of Wagner's "Die Götterdämmerung," with the vocal parts, and Beethoven's Seventh Symphony. Miss Amy Sherwin, Mrs. T. B. Buxton, Miss Antonia Henne, Signor Campanini, Mr. Remmertz and Mr. Steinbuch were the singers of the evening. The trio of artists, Miss Henne, Signor Campanini and Herr Remmertz, carried off the honors of the evening. The funeral march in the "Götterdämmerung" music made the deep impression it always does. The Seventh Symphony, Beethoven, was, however, the number the most truly enjoyed by the majority of the audience. Mr. Thomas was the conductor, as usual.

....The following is the just complaint of a *Herald* correspondent: "I would like to call the attention of music committees and churches to the approaching moving day, the 1st of May—the renowned day for house-moving and organists' moving—to the mean, contemptible way a man in this city, who calls himself an organist, has of farming his (profession) business. He plays and takes charge of the music for one church, and pays his hirelings to do his service in other churches. A church offers him so much money, probably a fifth of the rector's salary, to run the music. They think they have done enough. The farmer (organist) runs around and drums up the cheapest (talent?) performer he can find, and at the end of the year finds farming a good speculation. But is it right? Is it churchly? Is it justice to the profession? One man to one church is quite enough. Do let this abominable system of musical farming be done away with. Engage one competent man, pay him well, give him an interest in his work, leave him alone and don't let him be bothered by individuals (music committees) who don't know the difference between a musical discord and four crying babies, and you will find peace and harmony reign supreme in the church, as should be the case."

....The month of May will be an important one in musical circles by reason of the two festivals to be held then. The first in order of time is that of the old Boston Handel and Haydn Society. From the 4th of May to the 9th inclusive will be devoted to the celebration of the fifth triennial festival of the society. The chorus will consist of 500, the orchestra of 70 performers. The following is the programme:

May 4, evening—"St. Paul," Mendelssohn.

May 5, evening—"The Last Judgment," Spohr. "Stabat Mater."—Rossini.

May 6, afternoon—"Rip Van Winkle," overture, G. W. Chadwick. 43d Psalm, "Judge Me, O God!" Mendelssohn. Ninth (Choral) Symphony, Beethoven.

May 6, evening—"Marmion," symphonic overture, Dudley Buck. Manzoni Requiem, Verdi.

May 7, evening—"Spring" and "Summer," from "The Seasons," Haydn. The "Deluge," Saint-Saëns.

May 8, afternoon—A miscellaneous concert by the solo singers, orchestra, and chorus, including "Utrecht Jubilate" (first time) by Handel and a chorus by J. S. Bach.

May 9, evening—"Solomon," Handel.

The other festival is that at Cincinnati directed by Theodore Thomas. This begins on the 18th of May and closes on the 21st, but in that interval seven entertainments will be given. The programmes consist, however, mostly of miscellaneous music. The largest work that will be undertaken is Beethoven's Mass in D.

## FOREIGN NOTES.

....Minnie Hauk has made a hit in "Mignon" at the Teatro Bellini, Naples.

....A subvention of \$40,000 yearly is to be granted to the Theatre Lyrique at Paris.

...."Cola di Rienzi," a new opera by Ricci, has met with fair success at the Fenice at Venice.

....A new opera-comique by Serpette, "La Nuits de Saint Germain," has been produced at Brussels.

....Merelli, it is said, will give Italian opera next season at the Galté, Paris.

....Dr. Franz Liszt has returned to Pesth, and will pass the winter at Weimar.

....Both M. Colonne and M. Pasdeloup have been made Chevaliers of the Legion of Honor.

....A new opera by Signor Ricci, entitled "Cola di Rienzi," has been well received at Venice.

....Adelina Patti is keeping her youth wonderfully, being still a winsome person, with velvety dark eyes, retaining all the softness and lustre they wore twenty years ago.

....Before leaving Madrid, Christine Nilsson received the autograph photograph of the King and Queen of Spain, together with a large pearl, set in a shell all of diamonds, as a necklace.

...."Les Mousquetaires au Convent," a comic opera in three acts, words by Paul Perrier and Jules Prevel, music by MM. Varney and Mansour, was brought out at the Bouffes-Parisiens March 16.

....MM. Charles Lamoureux and Jules Delahaye are founding an institution in Paris for the performance on a grand scale of musical compositions of all ages, all countries, and all schools.

....Mlle. Gabrielle Laperrine, who used to have a kiosque in front of the Grand Café in Paris and sell newspapers to the members of the Jockey Club, has suddenly appeared as a star in the musical world.

....Gounod is revising the score of "Le Tribut de Zamora." Next he will complete "Héloïse et Abelard," and later go to work on a new opera to be called "Henry VIII.," the libretto of which is by M. Détroyat.

....A Handel Festival is to take place at the Crystal Palace, London, during June next. Sir Michael Costa will conduct. The Sacred Harmonic Society have undertaken the musical arrangements, and the "Messiah" and "Israel in Egypt" are to be performed.

....Herbert Reeves, eldest son of Simms, is to make his first appearance in England at one of Ganz' concerts in St. James Hall, London. He is said to have a pure tenor voice of good quality, and he has been cultivating it for some time past.

....Leon Delibes' new work, "Jean de Nivelle," was successfully produced at the Paris Opera Comique last month. The librettists are MM. Gondinet and Gilles, and the principal interpreters were the tenor, M. Talazor, and the soprano, Mme. Bilhaut Vauchet.

....It is announced that Sir Julius Benedict has arranged for the pianoforte the Chinese national air, "P'oo Teen-loh," or "The World's Delight." The composition is dedicated to the Marquis Tseng, Chinese Minister to the Court of St. James, who was kind enough to communicate the air to Sir Julius. *CHARACTER OF R. WAGNER*

....Richard Wagner, as a young student, it is said, was extremely conceited and egotistic, contradicting his elders, and assuming superiority on all occasions. He usually said "It is," or "It is not," instead of "I think," or "I believe." One of his phrases was, "Richard Wagner says so; that is sufficient." And another conclusive phrase was, "You think; I know."

....Mlle. Marie Van Zandt made her début at the Paris Opera Comique on the 18th ult. as Mignon. Although coldly received at first, she soon conquered the audience, and long before the performance was over had scored a success. Adelina Patti, Clara Louise Kellogg, Christine Nilsson and Mme. Carvalho were present, and they all expressed themselves delighted with the success of the young *débutante*.

....The musical *flûte* at Brussels, which is to last three days, will open July 21, the same day the magnificent monument to Leopold I. is to be unveiled at Laeken. The international musical competition will be held on the 26th and 27th of July and the 8th and 9th of August. The great *flûtes*, which are not to be distinctively musical, will be ushered in on the 16th of August. Antwerp, Liege, and other places are to have festivals independently of Brussels.

....Herr Wagner has a curious case before the Civil Tribunal of Munich. It refers to a musical manuscript of which the celebrated maestro, who was then only seventeen years of age, and studying counterpoint when he ought to have been doing Latin verse, made a gift to a musical society of which he was a member. This society having recently dissolved, the manuscript was purchased by a musical publisher for 300 marks, and Herr Wagner claims its restitution to himself on payment of that sum. The work is said to contain germs of that genius which later was destined to revolutionize the musical world.



## NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

White, Smith & Company, Boston.

1. Beautiful Dreams.....(song with chorus ad lib.) .. H. P. Danks.  
2. Love's Return, waltzes.....(piano solo)....A. E. Warren.

No. 1.—Has no particular merit, except that the chorus is somewhat better harmonized than is generally found in such pieces. The melody is neither very pleasing nor graceful.

No. 2.—Mr. Warren has here written a very excellent set of waltzes, characterized by ideas of more than usual charm. No. 4 is especially fresh and tuneful. They are dedicated to Miss Adelaide Neilson.

Chas. F. Escher, Jr., Philadelphia.

1. The Puzzle March, 13, 15, 14.....(piano solo)....Henri Dora.  
2. Mamma's Baby-Boy.....(song and chorus)....Frank Dumont.

No. 1.—Makes a fair ordinary march, but it might as well be called "The Ragamuffin's March" instead of what it is, as the music can equally well apply to any title. The themes are pretty, but that is about all. The picture will help considerably to sell the piece.

No. 2.—Will tickle hugely the babies for whom it is written, who will not mind the bad harmony which stands out so conspicuously in the chorus. The jumping style of melody chosen will do for every kind of baby to dance to.

George Willy & Co., Baltimore.

1. Love's Response.....(song)....J. H. Garner.  
2. Hark! I Hear the Angels Singing....."....Chas. H. Gabriel.  
3. Murmur Soft, Ye Breezes.....(waltz song)....J. B. Wekerlin.  
4. The Alpine Horn, H. Proch.....(piano solo)....Theodore Döhler.  
5. Andante, Pastoral Symphony....."....Beethoven.  
6. Entr'acte, Egmont....."...."....  
7. The Dance of the Fairies....."....Ch. Van Leer.  
8. Marche Triomphale.....(piano, 6 hands)....L. Gobbaerts.  
9. Swedish Wedding March.....(2 pianos, 8 hands)....Aug. Söderman.  
10. Evergreen Waltz, I. T. Stoddard (piano and cornet). Sep. Winner.

No. 1.—Quite amateurish in expression and ideas. The same melody differently harmonized, with a somewhat more varied accompaniment, would have a far different effect. It is now too crude to be much liked.

No. 2.—From the title of this song one would expect the music to be, at least, of a sacred character, but no, the melody is written in the "song and chorus style," and the employment of the cornet hardly suits the sentiments of the words. The melody is above the average of such things, and should be put to secular words.

No. 3.—Not a very ambitious attempt, but still somewhat of a success. It will, no doubt, please many singers, which is all the composer should ask.

No. 4.—A very extended piano arrangement of Proch's well known "Alpine Horn," by the once celebrated pianist, Döhler. It is quite old-fashioned in style, and yet calls for considerable execution on the part of the pianist if justice is to be done to it. As a study it has a value probably, but as a piece intended for modern hearers it has no charm. However, it can be added with profit to one's library.

No. 5.—This arrangement is a very easy one, being intended for the "young pianist." As here given the original key has been abandoned for G major. We doubt the advisability of reducing to such a limited compass and difficulty great masterpieces.

No. 6.—Another arrangement of the same kind and comprised in the same series. This one, however, is far better adapted to such treatment than No. 5, and is, therefore, much more of a success in every way.

No. 7.—A somewhat rambling and not very effective piece, telling of the composer's lack of form and inability to use well his ideas, whatever they may be. The themes lack grace and sprightliness, and belie the title chosen. Mr. Van Leer should study hard before writing another piece in a similar style.

No. 8.—Although the chief subject is not of a very lofty character, yet it does not altogether lack a certain triumphal swing. A good effect would, doubtless, be the result played by three fair performers on one piano, for which it is written.

No. 9.—This is not the well known and much played and admired "Swedish Wedding March," in F major, by the same composer, but a more elaborate and musicianly one. It is exceedingly well written, the whole exhibiting able treatment of themes. We recommend it to teachers in schools, academies, &c., where two pianos are readily to be had. It will produce a fine effect reasonably well rendered.

No. 10.—It need only be said that the melody of this waltz is quite pretty, and presents no difficulties for either the cornetist or accompanist. It will do to play at evening parties, where not much attention is given to the music played.

A. & S. Nordheimer, Toronto, Canada.

1. Oh, When Wilt Thou Return.....(song)....N. H. Hillary.  
2. Thy Way, Not Mine, O Lord.....(sacred song)....R. S. Ambrose.  
3. The Firefly.....(piano solo)...."  
4. Meditation Religieuse....."....E. Gledhill.  
5. La Belle Floraline....."....W. B. Bayley.

No. 1.—The melody of this song is far better than the accompaniment. It is all, however, too crude for appreciation by those having some little musical knowledge and taste.

No. 2.—Fairly well written, but lacking a good accompaniment. Although the melody is more or less common, if it

had been clothed differently it would have been twice as attractive as it is now. Some singers will, perhaps, fall in love with it.

No. 3.—Is quite a sprightly and pleasing little *bluette*, far better written as a piano piece than No. 2 is as a song, notwithstanding both are by the same composer. For what it pretends to be, "The Firefly" can be recommended.

No. 4.—This "Meditation Religieuse" is a transcription on a favorite theme by Mr. Ambrose, "One Sweetly Solemn Thought." It is a solemn thing to see that Mr. Gledhill has sinned in thus appearing before the public. His brilliant (?) transcription is both common and ineffective, whereas it could have been made interesting at least.

No. 5.—A melodious and effective waltz and at the same time quite well written. In its production the composer has shown some talent. Let him improve it.

The Chicago Music Company, Chicago, Ill.

1. Le Météore, galop brillant.....(piano solo)....Emil Liebling.  
2. Three Morceaux....."....J. de Zeliniski.  
3. Lotus Blumen, waltzes....."....L. N. Loewenthal.  
4. Valse Gracieuse....."....S. G. Pratt.

No. 1.—The work of a musician, although the ideas are not very original, as a casual examination would lead one to think. The labor and desire has been to avoid commonplaces, which the composer has pretty well succeeded in doing. A good pianist cannot fail to make a brilliant effect with it. Let such get it.

No. 2.—These three pieces show more than ordinary talent. The last one is the best and most carefully developed. The two first are mere thoughts, although somewhat out of the ordinary run of piano works. The "set" is quite worthy a perusal by good musicians and pianists. They point to greater things.

No. 3.—Merits much praise, being made up of brighter and more pleasing ideas than nine-tenths of such things sent us. These waltzes would be effective on a small or parlor orchestra. Lovers of dance rhythms should get a copy.

No. 4.—All of Mr. Pratt's works show real talent, but most of them are more or less "strained." The "valse" before us is exceedingly well written, and is, moreover, graceful and its subjects flowing. It must command itself to the notice of all true music lovers, and to such we say, "Make its acquaintance." Mistakes are present.

#### United States Treasury Department.

THE following ruling of the United States Treasury Department is printed for the information of persons interested:

4453.—Parts of Musical Instruments—Duty on.

It has been heretofore held by the Department that separate parts of musical instruments, such as violin-bows, bridges, tail-pieces, finger-boards, guitar-heads, portions of musical boxes, violin and guitar strings, &c., were not dutiable at the rate of 30 per cent. ad valorem under the provision in Schedule M for "musical instruments of all kinds," but were dutiable under the provisions respectively for the materials of which they were composed. The suit (N. S. 5,249) of Foote vs. Arthur, which involved the questions as to the rate of duty on such goods, was lately tried at your port, and resulted in favor of the plaintiff, the effect of the decision being to hold that all the articles mentioned were dutiable at the rate of 30 per cent. ad valorem, under the provisions for "musical instruments of all kinds," the Court ruling, as to the proper interpretations to be placed on such provision, that it must be construed to include "an implement or structure artificially constructed and ordinarily used for the production of a succession of musical and harmonious sounds, or the completed indispensable parts of such structure or implements, artificially constructed, which are practically indispensable in the art of music, and which are constructed and ordinarily used for the production of musical and harmonious sounds." The matter having been referred to the United States Attorney-General, under the requirements of section 1 of the Act of March 3, 1875, that officer has advised, under date of the 5th inst., that the decision be acquiesced in by the Government. You are informed that the Department accepts such decision of the Court as conclusive upon the questions as to the classification of the said parts of musical instruments, and you are therefore directed to cause the practice at your port, on future importations of such merchandise, to conform thereto. Certified statements, in the usual form, will be forwarded for the payment of such judgment, and all similar claims for excessive duties exacted on such merchandise, where the requirements of law as to protest, appeal, bringing of suit, and filing of bills of particulars have been fully complied with. This ruling will not apply to the metronomes (which were articles also embraced in the suit, and which are not musical instruments nor parts thereof, but implements used exclusively for beating time), nor to strings of metal and silk, of which silk is the component of chief value (which are dutiable at the rate of 60 per cent. ad valorem, under the Act of February 8, 1875.) (Collector of Customs, New York, March 13.)

....At the Opéra Comique the interesting debut of Mlle. Marie Van Zandt, in "Mignon," has taken place. She is but 18 years old, and her voice is fresh and youthful. Her performance is praised by the Paris journals, and a high position as an artiste predicted for her.

#### Pipe Organ Trade.

EXTENSIVE alterations have been made in many instruments throughout the country during the present winter. Those churches which could not afford to contract for new organs have had the old ones made more perfect by all kinds of additions. The policy of fixing up old things of any kind is to be questioned, when a long use of the same is contemplated. Rather is it better to put up with an inferior and incomplete article for a few months or so, than to spend even a small sum of money on having it reconstructed, &c. An organ, playing so large a part in divine worship, should be considered one of the most important accessories of the church, and thus its fitness and completeness receive a studied and intelligent attention. Of course, improvements in old instruments are preferable to leaving them just as they are.

—The chancel organ now stands in the Cathedral, and does infinite credit to the builders, Messrs. Odell Brothers. All who have tried it have expressed the highest satisfaction with it, and are full of praise for the purity and beauty of its tone-quality, as well as for the general action-work, &c. It is said a German priest will preside at the instrument regularly.

—Granville Wood, organ builder, Detroit, has recently sold two fine instruments for the town of Tecumseh. One was to be placed in a Presbyterian church, the other in a Baptist place of worship. The congregations of both churches are said to be delighted with their respective instruments. They cost each about \$1,000, and for that price it may be doubted whether better organs could have been bought than those manufactured by Mr. Wood. Such good feeling among builders and buyers is a good token of mutual satisfaction and leads to further dealings through the notoriety gained.

—Jardine & Son give the following full specification of the second organ now being built for the Church of the Annunciation, New Orleans: There are two manuals, the usual compass, CC to A, and a pedal keyboard of twenty-seven notes. The great organ will contain a grand open diapason, 16 feet; open diapason, 8 feet; melody open diapason, 8 feet; viola di gamba, 8 feet; flute harmonique, 4 feet; principal, 4 feet; twelfth, fifteenth, sesquialtra, three ranks, and trumpet, 8 feet. The swell manual contains the following registers: Open diapason, 8 feet; stopped diapason and clarinet flute, 8 feet; clariana, 8 feet; violino, 4 feet; flageolet, 2 feet; hautboy and bassoon, 8 feet, and tremulant. The two stops on the pedal organ are a double open diapason, 16 feet; and a double stopped diapason, 16 feet. There are the usual three couplers, two composition pedals, balance swell, and bellows warning. Edward Jardine, the well known organist, will erect this instrument.

—Another contract has been secured for an organ to be erected in a church in this city, the scheme of which will find a place in this column next week.

....Sarah Bernhardt, in consequence of her failure in "L'Aventurière," has resigned from the Comédie Française. In her letter to the manager she says: "You forced me to play when I was not ready. You allowed me only eight rehearsals on the stage, and the piece was only rehearsed entire once. I could not agree to appear before the public, but you positively required it, and what I foresaw happened. The result of the performance surpassed my forebodings. One critic asserted that I played the Virginie of 'L'Assommoir' instead of the Doña Clorinde of 'L'Aventurière.' May Zola and Emile Augier forgive me. It is my first failure at the Comédie Française and it shall be the last. I warned you on the day of the general rehearsal. You disregarded it. I keep my word. When you receive this I shall have left Paris. Pray receive my immediate resignation." On the other hand, Augier, the author of "L'Aventurière," has written to the manager of the Française that there were eighteen rehearsals, and that it was Miss Bernhardt's fault if she did not attend them. The Paris correspondent of the London *Times* says: "Sarah Bernhardt's object, probably, is to make the most abroad of her ability and reputation, and be perfectly free in her movements. Her triumphal visit to Holland at Easter showed the enthusiasm and profits she might command as compared with the meagre advantages offered by the Comédie Française, even to its best actors. Some allowance is, therefore, to be made for her anxiety to improve this opportunity." The Française Company will institute legal proceedings against Sarah.

*Professional Cards.*

(This department has been established to give bands, band leaders, and professional players an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.)

JOSEPH ALI, Cornet.....	125 Hail st., Brooklyn.
M. ARBUCKLE, Cornet.....	79 East 4th st., N. Y. City.
RICHARD ARNOLD, Violin.....	572 Lexington ave., N. Y. City.
ARTHUR BENT, Cornet.....	23 Union Square, N. Y. City.
A. BERNSTEIN, Violin.....	126 East 12th st., N. Y. City.
L. CONTERNO, Band Leader.....	283 Ryerson st., Brooklyn.
OSCAR COON, Arranger of Band Music.....	67 West 5th st., N. Y. City.
DR. LEOPOLD DAMROSCHE, Leader of Orchestra.....	145 East 9th st., N. Y. City.
T. R. DEVERELL, Band Leader.....	300 Fifteenth st., Brooklyn.
W. G. DIETRICH, Conductor.....	72 East 4th st., N. Y. City.
F. X. DILLER, Baritone.....	224 East 13th st., N. Y. City.
H. B. DODWORTH, Band Leader.....	5 East 14th st., N. Y. City.
FELIX J. EBEN, Teacher of Flute.....	127 East 13th st., N. Y. City.
F. W. EISNER Violin.....	104 Fourth st., Brooklyn.
AUGUST GEMUNDER, Double Bass.....	393 Bowery, N. Y. City.
P. S. GILMORE, Band Leader.....	61 West 12th st., N. Y. City.
BUCHANAN CORNET BAND, Buchanan.....	Michigan.
PLATTSBURG CORNET BAND, Plattsburg.....	New York.
WAVERLY BAND, Waverly.....	Tennessee.

C. S. GRAFULLA, Band Leader.....	83 East 10th st., N. Y. City.
D. L. DOWNING, Band Leader.....	711 Broadway, N. Y. City.
ANTHONY REIFF, JR., Violin.....	246 West 21st st., N. Y. City.
G. REUTER, Violin.....	82 Second ave., N. Y. City.
JULIUS RISCH, Violin.....	34 Bond st., N. Y. City.
A. SORTORI, Violin.....	17 East 14th st., N. Y. City.
ADOLPH SCHMIDT, Violin.....	343 East 9th st., N. Y. City.
WM. E. SCOTT, Violin.....	34 South 1st st., Brooklyn.
F. SIMON, Violin.....	Fordham, N. Y.
JOHN SMITH, Violin.....	52 Greenwich ave., N. Y. City.
EDWARD LEFEBRE, Saxophone.....	129 Tenth st., South Brooklyn.
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## BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....Brown's Brigade Band gave a concert in the Gaiety Theatre, Boston, on Sunday evening, April 25.

....The Bedford (Ind.) Band numbers fifteen members, and rehearses twice a week. It was organized in October, 1878.

....The Newberry Band, of Helena, S. C., is fourteen strong, plays 116 quicksteps, besides a variety of other music. Albert Hamiter is the leader.

....The Sardis, Pa., band was organized in October, 1879. It rehearses three times a week. It has not as yet had numerous demands for its services, but expects to be busy this summer.

....The Lakeview, Mich., band was organized in 1876 and reorganized and uniformed in 1879. It is seventeen strong with the drum-major. It rehearses twice a week and plays music to grade 6.

....The Muchakinoch Cornet Band, of Muchakinoch, Iowa, which has also been called "The Prize Band of the West," is dead. The Eureka Cornet Band, of the same vicinity, still lives. It was organized in 1876.

....The Senatobia Cornet Band, of Senatobia, Miss., numbers ten members, and was organized April 4, 1877. Rehearsals are held twice a week. It is an independent band, and finds a moderate demand for its services throughout the year. W. T. Medders is the leader.

....The Bowling Green Cornet Band, of Bowling Green, Ind., was organized in July, 1879, consists of fifteen members, and has received instruction every night since, chiefly from J. W. McNamar. It uses instruments of the newest pattern and has a good demand for its services. J. W. Lubertin is the Secretary.

....The Trenton Fire Brigade Band of Trenton, Ont., consists of fourteen mouthpieces, besides drums and cymbals. It was organized in September, 1879. It practices twice and sometimes three times a week, and plays a wide range of music. It is connected with the Trenton Fire Brigade, and Thomas Johnson is the bandmaster.

....Ellington, Ill., has a good band, eleven strong, which was organized in the fall of 1877. It rehearses from once to twice a week, and is said to be able to play at sight any quickstep that it has yet come across. It is not connected with any military organization, but would like to be. Wm. Clapp is the leader. Connected with the band is a good orchestra and corps of singers.

....The Bourbon, Ind., band was organized in the early part of 1879. It is fifteen strong and finely uniformed, but is not connected with any military organization. Rehearsals are held twice a week and difficult music is played. The band also contains four soloists. There is not much remunerative demand for music in the neighborhood. Henry Steinebach is the leader.

....An interstate band tournament is advertised to be held in Pittsburgh, Pa., May 13 and 14 next. The prizes are \$500 to the best band of the first class; \$300 to the best of the second class; \$200 to the best of the third class, and a gold-mounted silver cornet to the best cornet soloist. The Great Western Orchestra under the direction of B. Weis will give a grand concert on the closing night.

....Feehrer's Silver Cornet Band, of Selinsgrove, Pa., which is accounted the best band in that part of the State was organized in 1861. Only a few of the original members are left, however. It consists of sixteen pieces besides drums and cymbals, and has a fine uniform but no military connection. It rehearses twice a week, and plays the highest grade of music. Joseph H. Feehrer is the leader.

....The North Manchester Cornet Band, of North Manchester, Ind., consists of eleven mouthpieces and a battery of four pieces, and is equipped with a new and handsome uniform. It was organized June 8, 1874, and has practiced twice a week regularly ever since. It has no military connection. It is said to be the only band in Indiana that meets in its own room. This is 20 by 70 feet. Its services are in good demand and the band is nearly out of debt. A. B. McFaun is the director.

....Dodworth, as has already been mentioned in this column, will furnish the music this summer for the new hotel at Rockaway. He has organized a band of fifty-three excellent musicians. The principal cornets are B. C. Bent and William Bowen; the euphonium is A. J. Gore; E-flat clarinet, Harry Moon; principal B-flat clarinet, John M. Morelli; principal flute, A. Moziglia. Mr. Dodworth says that, while his chief attention will be given to popular music, he will not altogether neglect the classical. He has prepared an adaptation of Raff's "Leonora Symphony," which he hopes to make as popular as the "Turkish Patrol." The season will begin June 1.

....The Port Huron City Band, of Port Huron, Mich., was organized October 1, 1879, and was regularly incorporated under the laws of the State. The corporation consists of the band corps of twenty members, and about 150 of the best business men of the place. The band corps is studying the highest grade of music under J. F. O. Smith, a com-

petent band teacher and leader, and rehearses from two to four times a week. The demand for the orchestral services of the band has averaged three engagements a week during the winter season. A good business is also expected when the season for brass bands opens. It is engaged to go to Chicago with the Port Huron Commandery, Knights Templars, on August 17, 18 and 19 next, when the Triennial Conclave of the Grand Encampment of the Knights Templars of the United States takes place.

....The orchestra of the Chestnut Street Theatre, Philadelphia, under the directorship of Simon Hassler, has furnished the music of that theatre for seven seasons. The programme for the coming week, during the engagement of James E. Murdoch, will be as follows:

Overture—"Dieu et la Bayadere" ..... Auber.  
Selection—"The Sea Cadet" ..... Genee.  
Waltz—"Imogen" ..... Hassler.  
March—"Constantin" ..... Rietzel.  
Galop—"Rocket" ..... Meyer.

During the coming summer this orchestra will be engaged at the Stockton Hotel, Cape May. At the same time Mark Hassler's orchestra will be at the Congress Hall Hotel, Cape May. Both orchestras were at the same houses last year.

....The Rose Brass Band, of Rose, N. Y., was organized several years before the war, and was taught by Z. Denler, of Lyons, N. Y. During the war it served three years with the Ninth New York Heavy Artillery, under the leadership of J. Sager. Having disbanded at the close of the war, it was reorganized in 1870, with eight to ten pieces and A. B. Harmon as leader. In 1874 it was a second time reorganized under the present leader, A. J. Dougan. It is now sixteen strong; has a handsome uniform; and is connected with Post Keeslar, G. A. R., of Wolcott, N. Y. It rehearses twice a week and plays a high grade of music. It has numerous engagements, and during the summer goes with excursion parties to Watkins Glen, the Thousand Islands, &c., and enjoys an excellent reputation throughout western New York. S. W. Soule is the Secretary.

....The first band that Lancaster, Ky., had was organized in 1845 and taught by Wm. Ratel, now of Louisville. It consisted of one E-flat clarinet; three B-flat clarinets; two E-flat French horns; one trombone; and one ophicleide. Ratel was a fine performer on the violin and several mouth instruments, and he played the Bird flageolet, a small and curiously formed instrument, so well as to excite the wonder and admiration of Ned Kendall, the celebrated bugler of that day, who, it is said, promised him a thousand dollar audience if he would go to Boston. A brass band was next organized by W. J. Landon, and it was succeeded in turn by a saxhorn band and a rotary-valve cornet band. The present band is led by Joseph P. Sandifer, and uses two E-flat cornets; one B-flat cornet; two alto cornets; one baritone cornet; one B-flat tenor trombone; and one E-flat tuba. All of the instruments except one are from the manufactory of John F. Stratton, of New York. The band is not connected with any military organization. It rehearses once a week and finds a good demand for its services.

....The orchestra of the Union Square Theatre consists of fourteen members, including the director, H. Tissington. The instruments are: Two first violins, two second violins, one viola, one violoncello, one double bass, one flute, one clarinet, two cornets, one trombone, drums, xylo calme, &c. As rated by Mr. Tissington the members may be characterized as follows: L. G. Kapp, first violin, an extraordinarily fine soloist; Mr. Schroeder, the violoncellist, a superior soloist; E. Stigler, the double bass, very good indeed; Ed. Haslam, the flute, a very fine soloist; Mr. Killian, the clarinet, a good soloist; J. Skelton, the first cornet, a young man of exceedingly brilliant prospects of becoming one of the best players in the city; Mr. George, the trombone, a young Englishman, an exceedingly fine player. The programme played during the week ending with this evening was as follows:

Overture—"Smiles and Tears" ..... Conradi.  
Selection—"La Jolie Parfumeuse" (selected and arranged by H. Tissington) ..... Offenbach.  
Waltz—"Ever or Never" ..... Waldteufel.

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## DESIGNS.

Nos. 11,742 and 11,743. Organ Case.—Albert Wagner, New York, N. Y., assignor to J. Estey & Co., Brattleboro, Vt. Term of patents 14 years.

....Gounod, the composer, says: "To my mind the intellectual tendency of the art of music is greater than the sentimental to-day, but the great fault of music now is that it is complex and not simple. Masters are too apt to study the effect of a hautboy, of a violin, or of a flute—questions of detail—and to disregard the great value of the *tout ensemble*—the expression in its completeness of an idea."

## ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Dr. Naumann, musical director of the University of Jena, is appointed successor to Herr Rust, as organist of the Thomaskirche, Leipzig.

....The Società del Quartetto, of Milan, having offered a prize for the best organ sonata, the successful competitor is announced as Signor Edoardo Perelli, who was first of the eighteen competitors.

....At the meeting of the College of Organists, London, April 6, J. Broadhouse read a paper "On English Organ Music." The subject-matter was expected to be of much interest to organists and organ admirers.

....Samuel Greenshields, organist of St. Paul's P. E. Church, Montreal, has lately been presented with a fine orchestral baton, richly carved. The members of his choir made him the gift, in acknowledgment of his excellent services in the past.

....The organ concerts at the Trocadéro, so impatiently awaited by the Paris musical world, will begin next month. Alexandre Guilmant, the founder of these concerts, proposes to give some works of the ancient and modern masters which are still unknown to many musical people.

....Bach's grand pedal fugues will ever remain the medium by which to gain the true style of organ playing. They call for the utmost independence of execution between the hands and feet, and do not distract the attention of the student from the difficulties to be conquered by calling for a quick and continually varying registration.

....Cologne, world-renowned for its choirs and for the excellence of its choral singing, will be the scene of an international singing match, to be held there in August. The Emperor Wilhelm has given a gold medal, the Empress Augusta an object of art, and the Prince von Hohenzollern two gold medals, to be distributed as prizes. Considerable sums of money have been voted by various musical and other associations to defray the expenses of the undertaking, and thus far all augurs well. The affair being an international one, an opportunity will be afforded to any of our English choirs to measure their strength against the lusty throats of their Cologne brethren. It need hardly be mentioned that such choirs must be composed entirely of men.

....Many changes have been made in the various choirs for the ensuing year. The number that will turn out to be for the best will doubtless be very limited. Still, every year the same process is gone through, and good beginnings are uprooted just as they have taken root, the fruit (or results) which might have emanated from the well-prepared soil being senselessly cast away. The reasons for such incomprehensible proceedings are often of a very trivial kind, and sometimes scarcely concern the ability or inability of the artists dismissed or engaged. It is impossible to deny the fact that a large sum of money is squandered on very poor material, while a modest allowance oftentimes is made to secure both singers and organists of excellent gifts. To complain of this is about equal to complaining of nature, which reeks not of the damage done by earthquakes, storms, &c. Therefore are complaints useless.

....A cry against what is termed "farming out organists and singers" has gone up in the land. A *Herald* correspondent, signing himself "Churchman," recently wrote the following lines to that paper: "I would like to call the attention of music committees and churches to the approaching moving day, the first of May—the renowned day for house moving and organists' moving—to the mean, contemptible way a man in this city, who calls himself an organist, has of farming his (profession) business. He plays and takes charge of the music for one church and pays his hirelings to do his service in other churches. A church offers him so much money, probably a fifth of the rector's salary, to run the music. They think they have done enough. The farmer (organist) runs around and drums up the cheapest (talent?) performer he can find, and at the end of the year finds farming a good speculation. But is it right? Is it churchly? Is it justice to the profession? One man to one church is quite enough." All but the "musical farmers" complained of will subscribe to what "Churchman" writes, but where is the remedy for the evil to be found. If the responsible men in churches are satisfied to act thus, what right has any one else to interfere or advise them, as long as he is not called upon to place his hand in his pocket and help pay the "hirelings" employed? He may feel the (in one way) injustice done to the profession, because the best talent will not become the puppet of the generally ignorant and incapable "farmer," and, therefore, able artists are compelled to see others occupy positions for which they were never designed by nature. From whence comes the trouble, and, it may be said, "wrong?" Simply from "ignorance" acting in place of "knowledge." If men of taste and some little musical idea of things were chosen to compose "music committees," and favoritism was a name for something unknown, then a different result would undoubtedly show itself. But to complain of "musical farmers" only, and become enraged because they take what they can get, or what is offered them, and not to see that the whole trouble lies back of them, is useless and foolish—both.

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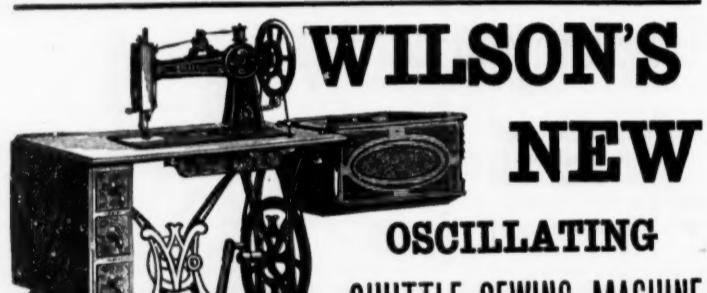
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